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QUARTERLY — VOL. XII. NO. 2

LONDON

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1938

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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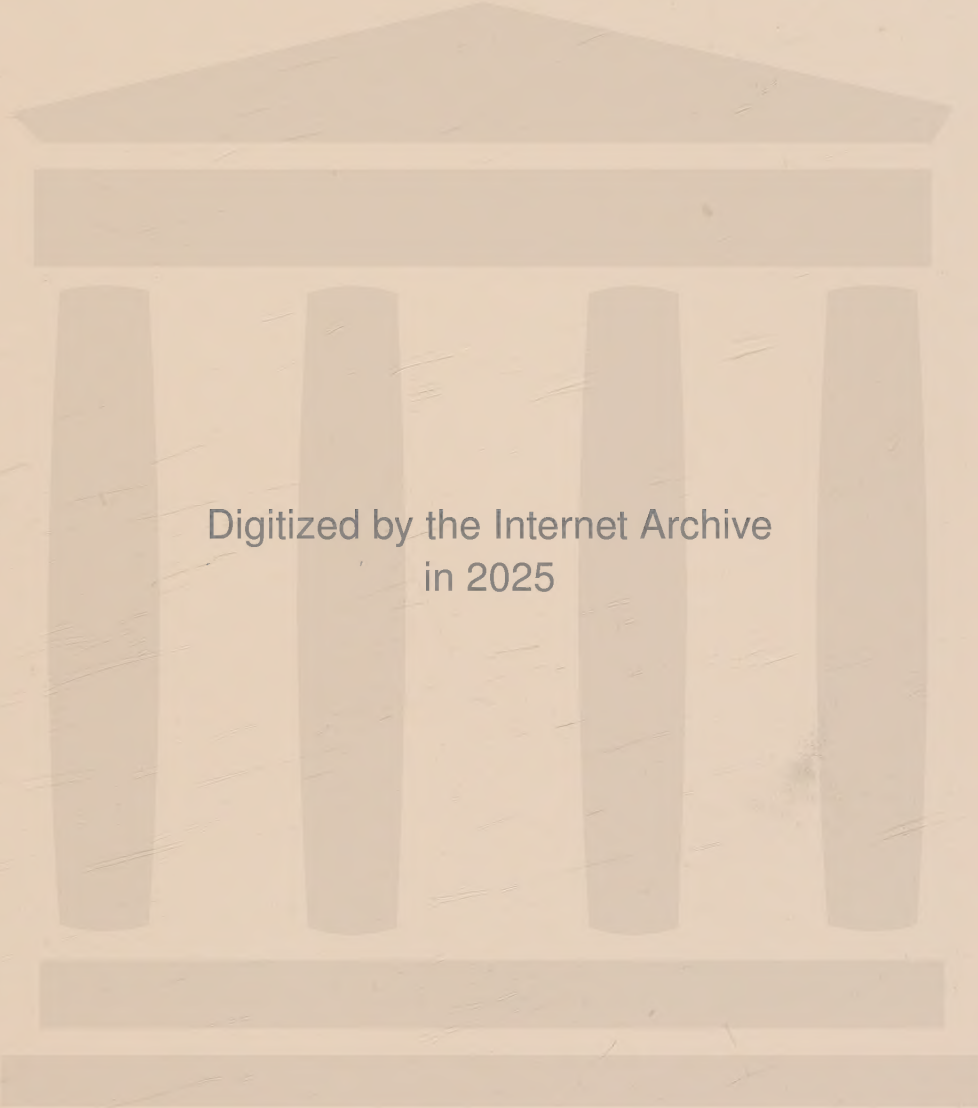
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XI. STONE RELIEF FROM PERSEPOLIS

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20. AN ACHAEMENEAN RELIEF FROM PERSEPOLIS.

THE National Art-Collections Fund has purchased and presented to the Trustees a slab which once formed part of the balustrade along the top landing of one of the monumental staircases at Persepolis (Pl. XI). The arrangement is known from the staircase uncovered by Professor Herzfeld for the Oriental Institute of the University of Chicago in 1932-3.¹ The complete scene showed, inside the rosette border, two winged, man-headed sphinxes with lions' bodies, squatting, one leg raised, among plants, conventionally represented; the two sphinxes face each other, each below the outstretched wing of the sun-disk which occupies the centre of the balustrade. If this slab comes from the staircase up to the palace terrace which has long been known, as do the slabs already in the Museum collection, then it may belong to the time of Darius the Great or Xerxes, 520-465; but it may also come² from a palace staircase which was built in the reign of Darius.

The slab is an important addition to the collection because it is the first to illustrate the Persian treatment of the fantastic animal form borrowed from Assyria, as against the representation of the human form. The marked features of the art are the delicate modelling, the conventional treatment of sinews and muscles as a decoration, and the elaborate detail in the beard and wing. The subject of the winged sphinx is an old one; the earliest stone carving representing the figure may well be that from Tall Halaf.³ The fantastic beast was one of the demoniac creatures of Assyrian fantasy that protected buildings from the entry of the wicked and the hostile; the upraised paw was held ready to assail the king's enemies. The three horns mark the divinity, and perhaps the colossal ear is a sign of intelligence. The slab will be exhibited in one of the rooms on the upper floor when the rearrangement of the Persian collections has been completed.

SIDNEY SMITH.

¹ *Illustrated London News*, 27th Jan. 1934, p. 128.

² So Mr Donald E. McCown informs me.

³ von Oppenheim, *Der Tell Halaf*, Tafeln 34b, 35a. The date is much disputed: probably tenth century B.C.

21. A SILVER DAGGER-HILT FROM IRAN.

FUNDS derived from the publication of the late Colonel T. E. Lawrence's well-known book *Seven Pillars of Wisdom* are now administered by Trustees, who have recently, upon special request, enriched the Department of Egyptian and Assyrian Antiquities by purchasing and presenting an Iranian antiquity of outstanding beauty and interest. This is the silver handle of an iron dagger, the blade of which has now disappeared, leaving only a stump and the tang, mostly invisible inside the silver mount, which the iron has cracked here and there by expansion in its decay. This handle (numbered 129378; Pl. XII) now measures 16.7 cm. $\times$ 6.2 cm. (in width) $\times$ 6.5 cm. (across the hollow between the wings of the pommel). Its metal is in fine preservation, marred only by the bending outwards of one side at the lowest extremity and by the few cracks already noticed. In its shape the two most noticeable features are the pommel with its widely splayed sides, each having an exaggerated crescent, almost horseshoe form, and the twin recesses just above the beginning of the blade. An ordinary hand finds difficulty in grasping this hilt firmly, and the fantastic shape combines with the richness of material and ornament to suggest a purely ceremonial weapon.

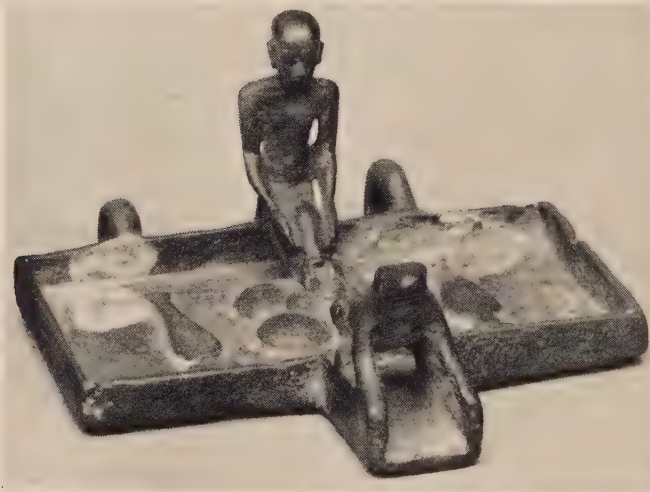
Technical examination has shown that the silver handle is cast directly on to the iron blade, by the *cire perdue* process, and that the three rosettes on either side, of which the lower two at least might have been thought to cover the ends of rivets, are all merely ornamental. Both sides of the handle seem to be exactly alike. The outer edges of the crescents project as high flanges, and there are other flanges, less pronounced, round the edges of the twin finger-recesses. These flanges are descendants of the deep over-arching flanges on a certain type of bronze dagger of Iranian origin; an interesting parallel is the weapon illustrated in this *Quarterly*, vol. xi, Pl. XXI, no. 6, which, although a more practical dagger, has the same feature degenerated into a simple ornament. It is interesting to find that the topmost point of the iron tang penetrates the silver at the bottom of the deep 'valley' between the wings of the pommel. Originally it may have projected higher and helped to fix in place some perish-



XII. SILVER DAGGER-HILT FROM IRAN



a



b



c

XIII. *a, b*, EGYPTIAN VOTIVE BRONZE. *c*, EGYPTIAN GLAZED VASE

able decorative substance occupying at least a part of this space. The hilt of a broken bronze sword from Ardabil, recently transferred from the Department of British and Medieval Antiquities, has a pommel with similar wings even more widely splayed, and the space between them is partly filled by a curved tubular member with seven ridges across it as if a lashing were represented. Incised lines produce much the same effect between the wings of the dagger shown in the *Quarterly* as mentioned above.

The purely decorative elements can be best appreciated from the illustration. Among them the winged lion is the most interesting; his wings are straight, not curved at the ends, his tail is elaborately flourished and marked at the root by a little boss on either side. The lion-mask at the base of the handle, from which the iron blade seems to issue, is commonly found in a similar position on the axe-heads among the Luristan bronzes. Indeed, the general resemblance of this handle to the metal products grouped under this name is evident; the iron blade with highly ornamented handle in a different metal, the widely splayed lunate wings of the pommel, the fantastic animals, the hatched ribs and edges, all find their parallels in this group. The best marked analogy to the twin recesses above the blade is found in a bronze dagger with an inscription of the Babylonian king Marduk-nadin-akhekhe (*B.M. Quarterly*, vol. vii, Pl. XVIII), who reigned in the twelfth century before Christ. It cannot be presumed, however, that this silver handle is of so early a date, whether in view of the material of the blade, the shape, or the decoration. On the other hand, it is certainly not Achaemenid, for no such weapon is to be found upon figures either of the court or of the foreign tributaries in that period. Dagger-pommels of similar form appear among the booty depicted in a relief of Sennacherib (Nineveh Gallery 124782, formerly 15) relating to a campaign which must have taken place about the year 700 B.C. In this instance they are still not of such an exaggerated form and, rather unexpectedly, they appear among the spoils of what is unmistakably a people of Southern Babylonia. This merely testifies to the wide diffusion and high esteem enjoyed by such products of north-west Iranian (or, perhaps better, south Caspian) workmanship in the seventh or the next

century, to which this silver handle, evidently the farthest developed and a masterpiece among its kind, may best be ascribed.

C. J. GADD.

22. AN EGYPTIAN VOTIVE BRONZE.

MR DAVID L. DAVIS has presented, through the National Art-Collections Fund, the bronze piece illustrated on Pl. XIII *a, b*, in memory of Captain Leigh J. Davis, of the 19th London Regiment, killed in action in France, 15th September 1916. The bronze, which measures 8.5 cm. in width and 4.6 cm. in height, is of good workmanship, and is in the form of a rectangular altar at which kneels a shaven priest, who pours a libation from a situla upon five circular loaves which occupy the centre of the altar. On each side of the loaves a *hes*-vase is depicted in relief, from which streams of water converge towards the outlet channel of the altar. Above this channel squats a large frog. Two rings affixed to the back of the altar show that it was intended to be attached to something else, and it is probable that it was dedicated in a temple of Isis, since that goddess is named in the dedicatory inscription cut upon the under-side of the piece. The inscription reads: 'Isis who gives life to Bes-Seped (?), daughter (?) of Pa-un-hat(ef), and born of Nebhuy.' The bronze is of late date, probably Ptolemaic, and, although bronze kneeling figures of priests are common at that period, a group of this type is exceptional, if not indeed unique.

A. W. SHORTER.

23. AN EGYPTIAN GLAZED VASE.

THE Museum has received from the Egypt Exploration Society, at the request of Dr A. H. Gardiner, a selection of objects from the excavations carried out at Sesebi, in the Sudan, during the season of 1936-7. This selection includes pottery, scarabs, and seal-impressions of the New Kingdom, but the outstanding object is the exquisite vase reproduced on Pl. XIII *c*. It measures 12.7 cm. in height, the rim being unfortunately missing, and is of a shape frequent during the XVIIIth and XIXth Dynasties, though one more familiar in larger vessels. The material is composition glazed white, upon which a decoration in blue and black has been applied. The shoulder is surrounded with blue lotus petals, separated from one

another by petals indicated in black, and from a collar which hangs around each handle depends a blue lotus bloom flanked by two buds. The lower portion of the vase, down to within 1·2 cm. of the pointed base, is also decorated with petals in blue and black to imitate an open lotus flower. Both the design and execution of this vase are excellent, and the colour scheme of the glazing makes it rare as well as beautiful.

A. W. SHORTER.

24. LEAVES OF AN EARLY BIBLE MANUSCRIPT.

ST CEOLFRID was abbot of the sister monasteries of Wearmouth and Jarrow from A.D. 688 (or 689) till 716. He had, says the Venerable Bede in his 'History of the Abbots', a special care of the monastic library, and some time during his abbacy (perhaps in the later rather than in the earlier part of it) 'he added to the one pandect of the old [Latin] translation [of the Bible] which he had brought from Rome three of the new [i.e. Jerome's Vulgate], one of which, when returning as an old man to Rome, he took with him, among other things, as a gift, while he left the other two, one to each monastery' (*Hist. Abb.*, ed. C. Plummer, 1896, § 15). The anonymous 'History of the Abbots', which Bede was using, makes it clear that the three manuscripts were not merely 'added' to the library by Ceolfrid, but written by his command.

In 716, feeling that his end could not be far off, Ceolfrid resigned his abbacy and set out for Rome, which he had twice visited before, with the intention of ending his days there; but he died on the way, at Langres, where he was buried. Some of the monks who accompanied him returned home, some settled at Langres, but others continued their journey to Rome, taking with them the gifts destined by Ceolfrid for the Pope, which included the Bible written in Northumbria. Whether this reached Rome is doubtful. There is no evidence that it was ever there, but we do know that about the end of the ninth century it was presented to the monastery of Monte Amiata, near Siena, by the Lombard Abbot Peter, who altered Ceolfrid's dedicatory inscription to suit his own gift. At Amiata the manuscript remained till the suppression of the monastery in 1786, when it was transferred to the Laurentian Library at Florence.

This Codex Amiatinus, as it is called, has long been famous, not only as a fine specimen of calligraphy, but as the best surviving manuscript of the Vulgate. Benedict Biscop had brought back from Italy valuable manuscripts of the Bible, and it was probably due to them that the text of the Vulgate current in Northumbria was purer than that found elsewhere in Western Europe. The loss, therefore, of the other two manuscripts written under Ceolfrid's orders has often been deplored. In 1909 the late Rev. Dr W. Greenwell found in an old curiosity shop in Newcastle a single leaf of an early Latin Bible which Mr C. H. Turner, from its close similarity to the Codex Amiatinus, identified as from one of the lost sisters of that manuscript. Dr Greenwell presented this leaf to the British Museum, where it now bears the number Additional MS. 37777. Its publication by the New Palaeographical Society (Series I, Plates 158, 159) led to a further discovery. Eleven leaves which had in the past been used to form the bindings of some volumes of estate papers in a private muniment room were recognized as part of the same volume as Add. 37777.

It was obviously desirable that these leaves should be reunited to the single one in the British Museum. The owner agreed to sell them, and a body to which the national collections are already heavily indebted, the Friends of the National Libraries, undertook to raise the sum required, inaugurating the fund by a generous contribution from its own resources. The public response was equally generous; and the Department of Manuscripts now possesses all that, so far as is known, remains of one of the two 'pandects' (to use the term, borrowed from legal nomenclature, which Bede applies to them) which Ceolfrid, when starting on his last journey, left behind him in Northumbria. The new leaves (see Pl. XIV) have received the number Additional MS. 45025.

H. I. BELL.

25. A MANUSCRIPT OF FRENCH POETRY.

BY the generosity of Lord Wakefield a manuscript of the first importance for the study of Anglo-Norman language and literature has been added to the collections of the Department of MSS. (Add. MS. 45103). It is a fine folio MS., written, as will appear

filii usque ad quartam generationem
 sederunt de eis super thronum
 israhel factumque est rex
 sellam filius iabes regnavit
 tricenisimo nono anno
 azariae regis iudae
 regnavit annis uno mense
 in samaria
 et ascendit manabem filius
 addi de thersa uenitque
 in samariam
 et percussit sellam filium
 iabes in samaria et interfecit
 eum regnavitque pro eo
 reliqua autem uerborum
 sellam et coniunctio eius per quam
 tetendit insidias
 nonne haec scriptae sunt in libro
 sermonum dierum
 regum israhel
 tunc percussit manabem
 thapsam et omnes qui erant circa
 et thersam eius de thersa
 noluerant enim aperire ei
 et interfecit omnes praecur-
 sores eius et scidit eas
 Anno tricenisimo nono azariae
 regis iuda regnavit manabem
 filius addi super israhel
 decem annis in samaria
 peritque quod erat malum
 coram domino
 non recessit a peccatis hierobaam
 filii nabat qui peccare
 fecit israhel
 cunctis diebus eius ueniebat
 phul rex assiriorum
 in terram
 et dabat manabem phul
 mille talenta argenti
 ut esset eum auxilium et pro-
 ter regnum eius
 induitque manabem argentum

super israhel cunctis potentibus
 et dicitur
 et daret rex assiriorum
 quinquaginta selos argenti
 per singulos
 reversusque est rex assiriorum
 et non est moratus in terra
 reliqua autem sermonum
 manabem et universa
 quae fecit
 nonne haec scriptae sunt in libro
 sermonum dierum regum israhel
 et dormiit manabem
 cum patribus suis
 regnavitque phaceia filius
 eius pro eo
 Anno quinquagesimo azariae
 regis iudae
 regnavitque phaceia filius manabem
 super israhel in samaria biennio
 et perit quod erat malum
 coram domino
 non recessit a peccatis hierobaam
 filii nabat qui peccare
 fecit israhel
 coniuravit autem aduersum eum
 phaceia filius romeliae
 domus eius
 et percussit eum in samaria
 in turri domus regiae
 iuxta arcem et iuxta ar-
 et comedo quinquaginta viros
 de filiis caladitarum
 et interfecit eum regnavitque
 pro eo
 reliqua autem sermonum
 phaceia et universa quae fecit
 nonne haec scriptae sunt in libro
 sermonum dierum regum israhel
 Anno quinquagesimo secundo
 azariae regis iudae
 regnavit phaceia filius
 romeliae super israhel
 in samaria vicinti annis

Entre les altres e la caine.
 Un iur en la bone semaine.
 Ke est apele le iodi.
 Deuant le hure de uendredi.
 Ke en le jote de pache vit
 J co ke iloc mist en esent
 Sint Johan vit tur en apert
 La sus el cel tur a descuier
 D ampede seant en sun troue.
 Y il recat le almonie
 Ke de bon quor le sunt le dun.
 Par diuine entencium.
 Sint Johan mist gūt chose vit
 Sulue le apocalipse ke dit
 Il vit un liure ver dextre.
 Del haute nue celestre.
 De dous part fu le liure eset
 Ke estoit gūt nū pte
 Ser gūt seals iout pendu.
 Si cū les seinz lunt entendu
 Escutez lur entencium.
 Entendez bien lur talsun.
 Vidi in dextris sedentis libri
 septimū mē i foris signatū si
 gillis septem a ē.

Vous auez deuotum.
 De la sainte resurrectiū
En lonur deu repesenter
 Etuant le puple reciter
 Pur ueez ke il ait espace.
 Pur fere asez large place.
 E si deuez bien puer.
 E ū les lurs deuez aser.
 Cles maistris q̄ afferunt
 Bien purueez ferrūt.
 Le crucifix p̄meremēt.
 E puis ap̄ le monumēt.
 Les s̄ganz ke iagueterrūt.
 Cles maries ke la uendrūt.
 Les disciples en lur citage
 Se conteneint cū sage.
 Nichodemus iauat sū lui.
 E dan longīs meudis i cu.
 E dan ioseph de arimatee.
 E pilat od la dmalerie.
 E ap̄has. annas et ieu.
 La tur dauī i dan cho iomeu.
 E vne gaole mise isort.
 Les p̄suns mettre en destruit.
 Del vne part isort enfer mis
 Lenz ferrunt les enemis.

later, at Christ Church, Canterbury, in or not long after 1275, in a type of script more familiar in psalters than in vernacular manuscripts. The contents are in the main poetical texts in French, but the book opens with a peculiar abridgement of the work on the history of the siege of Troy, said to have been translated into Latin by Cornelius Nepos from the Greek of Dares Phrygius, a priest of Vulcan at Troy. This abridgement, here entitled 'Hystoria Troianorum et Grecorum', probably derives from a French source, since it includes an account of the descent of the Franks from Francio as found in Freculph of Lisieux and elsewhere. The greater part of the manuscript is taken up with a text of the *Roman de Brut*, a metrical chronicle of the kings of Britain from Brutus to Cadwallader, versified by the Norman Wace about the middle of the twelfth century, from the *Historia* of Geoffrey of Monmouth and itself to be the source of Layamon's English *Brut*. An edition from all the manuscripts of this important text is in preparation by Mr Ivor Arnold, of Queen's College, Belfast, who has been kind enough to communicate his conclusions as to the value of the present manuscript. The Wakefield MS., he states, forms a group with *Corpus Christi*, Cambridge, MS. 50 (late thirteenth century, from St. Augustine's, Canterbury) and *Bibl. Nat.*, fonds français 1454 (fifteenth century), and is in his judgement the best existing manuscript of the *Brut*. Apart from the main text of the *Brut* the manuscript has one singular feature. One of the chief deviations of Wace from Geoffrey is the omission of the Prophecies of Merlin, which he tells us were left out because he could not interpret them. In this manuscript, however, they are supplied on an inserted quire from another source. The Harley MS. 1605 contains large fragments of an anonymous version of Geoffrey in monorhymed tirades of Alexandrines. The part of this version which deals with Merlin's prophecies (imperfect in the Harley MS.) is used in the Wakefield MS. to supply the defects of Wace. Immediately after the *Brut* follows a copy of the first statute of Edward I, promulgated in the parliament which met at Westminster on the 22nd April 1275. As it is possible that our manuscript was written in this year, this may be a contemporary record of that famous statute, described by Stubbs as 'almost a code by itself'.

The next text in the volume is an Anglo-Norman poem of some interest, 'La Petite Philosophie', a version of the *Imago Mundi* wrongly ascribed to Honorius of Autun. This poem, composed in the first half of the thirteenth century, exists in seven manuscripts and on the authority of Mr W. H. Trethewey of Toronto, who is engaged upon a critical edition, our manuscript once more is by far the best of the surviving copies. It stands in a close relationship to Bodleian MS. Rawlinson Poetry 241, passages from which are printed by Paul Meyer in *Romania*, vol. xxix, p. 73.

Another Anglo-Norman poem follows here, the curious allegory of the Four Daughters of God on the theme which has been fully studied by A. Långfors in *Notices et Extraits*, vol. xlii, pp. 172 sqq. (the present poem, which occurs in four other manuscripts, is dealt with at pp. 180, 194, 208). This dialogue between Mercy, Truth, Justice, and Peace played some part in the development of the French mystery plays, and it is perhaps not without significance that it is here followed by what is perhaps the most remarkable feature of the manuscript. This is a new and longer text of the miracle play of the Resurrection (see Pl. XV), only known hitherto from a shorter fragment in a manuscript of English provenance in the Bibliothèque Nationale (fonds fr. 902, second half of the thirteenth century). This play, which is generally held to be of the late twelfth century and of Anglo-Norman origin, is one of the two earliest examples of the secularized drama and has a particular interest because it is equipped with a prologue giving directions for the *mise en scène* of the action. Sir E. K. Chambers suggests (*The Mediaeval Stage*, vol. ii, p. 83) that the scheme implied here is simply a modification outside the church of the arrangement of the crucifix and stages down the choir and nave within the church. The text here is fuller throughout and there are additional scenes at the end.

The place and date of writing can be established with reasonable certainty. The book was in Kent in 1582, for an inscription on the first page records that Stephen Theobald of Seal, near Sevenoaks, gave it to William Lambarde, the topographer, in that year. In 1508 one William Ingram, 'custos martyrii', or warden of the place where St Thomas suffered, went through the books in Archbishop Chichele's

library over the Prior's Chapel at Christ Church to pick out those that were in need of repair. From his precise description of the book-presses we can establish the fact that he found a manuscript described as 'Historia Troianorum et Grecorum', the second folio of which began with the words '-dendum eum', on the lower shelf of the east face of the eighth press on the north side of that library.¹ This is the Wakefield MS. The manuscript is not identifiable in the inventory of Prior Eastry (1284-1331), but in the list of the books bequeathed by Eastry to Christ Church in 1331 there appears under the heading of Civil Law a 'Historia Troianorum'.² This may well be our book, placed in this class because it contained the statute of Edward I. But there is further and decisive evidence that the manuscript is from Christ Church. The Cottonian MS. Galba E. iii contains a large fragment of a manuscript, much of the contents of which relates to that house. A chronicle of Christ Church in this manuscript ends (in the original hand) in 1274 and bears evidence of having been put together in 1275. A comparison of the Cotton MS. with the Wakefield MS. shows a very striking similarity between them. The same hands appear in both, their decoration is identical in style, the vellum on which they are written is of the same quality and is prepared to receive the writing in the same manner. The same corrector has been busy with both. They were certainly written in the same scriptorium at the same time, and it seems not improbable that they originally formed parts of one manuscript. The comparison at any rate justifies us in claiming that the Wakefield MS. was written at Christ Church, Canterbury, in or not much later than 1275.

R. FLOWER.

26. A JOURNAL OF LAMB'S FRIEND, JAMES WHITE.

READERS of 'Elia' will recall Lamb's account of the 'annual feast of chimney-sweepers' instituted by his 'pleasant friend Jem White'. James White, who has earned a modest place in the *Dictionary of National Biography*, was a schoolfellow of Lamb's at

¹ M. R. James, *The Ancient Libraries of Canterbury and Dover*, p. 158, no. 161.

² *Ibid.*, p. 145, no. 61.

Christ's Hospital, where he subsequently became a clerk in the Treasurer's office, till he left to establish an advertising agency, which still exists. Introduced by Lamb to Shakespeare's 'Henry IV', he conceived such an enthusiasm for the character of Falstaff that he was inspired to write *Original Letters, &c. of Sir John Falstaff and his Friends*, which he published in 1796. It enjoyed little success, despite the admiration of Lamb, who took pains to induce Coleridge to review it. High as was Lamb's regard for him, White does not appear to have been among 'Elia's' most intimate friends. 'A man to whom I had never been accustomed to impart my *dearest feelings*, tho' from long habits of friendliness, and many a social and good quality, I loved him very much', is Lamb's description of him in a letter to Coleridge of 28th January 1798; and again (17th May 1800, to Manning), 'White has *all kindness*, but not *sympathy*'.

White's great-grandson, Mr Gilbert White, has recently presented to the Department of Manuscripts a journal by him of a tour in Wales undertaken in the year 1805. It is a slim octavo volume with a title-page which reads: 'August 1805 | Picturesque Excursion | into | South Wales.' Since it is written in the same ink throughout and without correction, and since, moreover, after mentioning an inscription at Hounslow, White states that 'a facsimile of it is presented', but no such facsimile occurs, it would appear that the volume is a fair copy from the original day-to-day diary; but it is contemporary with the tour, for the water-mark is dated 1805. The itinerary followed (to mention only the main places) was: Slough, Oxford, Burford, Cheltenham, Gloucester, Ross-on-Wye, down the Wye by boat to Piercefield, Usk, Caerleon, Caerphilly, Cardiff, Neath, Swansea, Carmarthen, Tenby, Pembroke, Haverfordwest, Fishguard, Cardigan, Aberystwyth, Devil's Bridge, Llanidloes, Bishop's Castle, where the journal ends. White had one companion, who is unnamed save for an allusion to him as 'Mr B.'. He appears to have been an ardent antiquary, and White more than once pokes gentle fun at his enthusiasm.

This journal will hardly rank among the classics of travel. White was very much the conventional tourist of the Romantic Age; but

his ardours were kept well in check by a humour which in places sinks to the facetious, but elsewhere gives a certain salt to his narrative. It is in any case of interest to be brought into touch with local conditions and habits of travel in a past age; and this volume (Add. MS. 44991) is a pleasant memorial of Lamb's pleasant friend.

H. I. BELL.

27. THE DE LÁSZLÓ SITTERS' BOOKS.

THE late Mr P. A. László de Lombos (P. A. de László), the portrait painter, made a practice from 1899 until his death in 1937 of obtaining the autographs of his many sitters in a special book kept for the purpose, a second book becoming necessary in 1916. The artist has bequeathed the two volumes to the British Museum, and they form a very remarkable and cosmopolitan collection of signatures over a period of nearly forty years, including those of almost every prominent member of the British and foreign royal families and distinguished personages of all countries, many of whom would probably not have been represented in the Department in the ordinary course of events for a considerable time, e.g. Pope Pius XI, King Faisal of Irak, Admiral Togo, General Primo de Rivera, Signor Mussolini. Many of the signatures are interesting as occurring in groups, as a result of visits to Italy, the United States, and elsewhere. A war-time entry of personal interest is his note after the date 20th September 1917, 'Next day I was arrested and interned.' The two volumes have been numbered Add. MSS. 45095-6.

ERIC G. MILLAR.

28. A SET OF SHANTUNG GAZETTEERS.

THE Victoria History of the Counties of England' has had its counterpart in China for many centuries; but whereas our series is still incomplete, the Chinese have at one time or another produced gazetteers for every one of their districts (*hsien*) and departments (*chou*), numbering well over a thousand, as well as more general accounts of the prefectures (*fu*) and provinces (*shêng*). 'Gazetteer' is not a wholly satisfactory term for these works, which in Chinese are called simply *chih* or records. They are all designed

after much the same pattern: there may be half a dozen prefaces by different people, usually followed by a list of the scholars who have taken part in the compilation, a number of maps, plans, and illustrations, directions for use, and a table of contents. The body of the work contains a mass of miscellaneous but well-digested information, classified under general heads, and further subdivided into chapters on boundaries and territories, astrological influences, mountains and rivers, city walls and moats, official buildings, temples, schools and colleges, ancient monuments, markets, bridges and tombs; natural products, granaries, population, taxes and revenue, charitable institutions, postal stations, military defences, local customs, calamities and auspicious events; public officials, biographies of notable persons, 'immortals', virtuous women, and all sorts of elegant compositions in prose and verse. The above enumeration, though far from exhaustive, may serve to give an idea of the variety of the contents. It may be imagined what quaint and curious lore is often to be extracted from these rich sources.

After the Revolution the old editions ceased to be reprinted, and it is now difficult to obtain copies of them. The late Sir James Stewart Lockhart, His Majesty's Commissioner at Wei-hai-wei, who was an ardent bibliophile and student of Chinese literature, made a hobby of purchasing all the gazetteers relating to the province of Shantung that he could come by, and actually succeeded in collecting over a hundred, some running into dozens of volumes, others comparatively short. In certain cases, when the printed copies were already exhausted, he was able to obtain special impressions from the still existing wood-blocks. These varied in quality according to the state in which the blocks had been left: the majority are clear impressions in first-rate condition, but in a few the characters are so faint or blurred as to be practically illegible. The net result is a set of unrivalled completeness, comprising as it does all the ten prefectures, all the twelve departments, and seventy-nine of the districts. It is in great measure owing to the generous help which was forthcoming at the right moment from Sir Percival David that the shelves of the Chinese Library have been enriched by the volumes of this truly remarkable collection.

LIONEL GILES.



XVI. JAPANESE PANELS FROM THE TONOMINE TEMPLE



XVII. AMIDA AND TWO BODHISATTVAS

29. RECENT ACQUISITIONS OF JAPANESE PAINTINGS.

THE Department of Oriental Antiquities has lately received as a gift two important Japanese paintings.

The first, from the National Art-Collections Fund, is an imposing composition on four sliding panels, nearly six feet high, and each five feet wide (see Pl. XVI). It is of the Momoyama period (1573–1615) when Japanese art was most magnificent, and the panels are painted in brilliant colouring on paper heightened with a lavish use of gold. The style of which they are an example was practised by the Kanō school under the leadership of Kanō Yeitoku, who was commissioned by the great marshal Hideyoshi to decorate the castle of Momoyama, from which the period takes its name. It is to his principal pupil Kanō Sanraku (b. 1559; d. 1635) that the present panels are assigned by Japanese tradition. They are known to have come from the Tonomine Temple, near Nara, which fell into disrepair and sold them about thirty years ago. More recently they were in the Kawaguchi collection, from which they were lent in 1936 to the Ōsaka Art Museum. They were reproduced in colour by Professor H. Minamoto of the Imperial University, Kyoto, in his *Famous Bird and Flower Paintings*.

Sliding panels of this sort are practically never signed by the artist and even the folding screens seldom are. There is consequently always difficulty in attributing work of this kind with any certainty to a definite hand. All that one can say in the present case is that the work is typical of the Momoyama period. The subject is a pond with wild duck and geese flying and at rest, fringed with flowering trees and shrubs, among which the hibiscus, maple, and camellia can be distinguished, while in the background are bamboo and pine trees under snow. The title perhaps should be *Autumn Changing to Winter*, and it is doubtful whether all the flowers represented could be found in bloom at the same time. Though the Department possesses some fine pairs of screens acquired with the Arthur Morrison collection or since by purchase, there was hitherto no example of the sliding panels, called *fusuma*, so characteristic of the interior of the Japanese house. They are mounted in grooves and form an easily pushed aside partition between the rooms and the platform running round the outside of the house.

The second gift is a Buddhist picture given by Mr and Mrs Henry Winslow in memory of the late Charles Ricketts, R.A., whose own Oriental paintings were bequeathed to the Museum by their former joint owner, Charles Shannon, R.A., and have lately been incorporated in the collection (Pl. XVII). The subject is the Amida descending through the sky attended by two Bōsatsu (Bodhisattvas). It is on silk and measures 4 feet 1 inch by 1 foot 10¼ inches, and was purchased by Mr Winslow from the Baron Kawazaki collection which was dispersed in Japan in 1928. In the sale catalogue (no. 43) it was ascribed to Tosa Mitsumasa, son of Tosa Yoshimitsu and grandson of Tsunetaka, the first of the Tosa line. He was living in the early fourteenth century, and the painting is a good example of the work of this date, about the end of the Kamakura period. Too much importance need not be attached to the attribution to a named individual, since this at best can only be a matter of tradition. Such Buddhist paintings were never signed, though contemporary documents were sometimes preserved with them. There is nothing of the sort in the present case. In examining it we find the characteristic rich and delicate painting of the later Kamakura style, especially in the rendering of the clouds, on which the figures float through the air, and of the jewellery. The Japanese genius for decoration has gained over the monumental weight of the original composition. It is the art of an established conservative faith—which has found a satisfactory means of expression. By the later Kamakura period (1250–1333) Amidism had become the most widespread conservative form of Buddhism in Japan.

B. GRAY.

30. A DRAWING BY WOLFGANG HUBER.

WOLFGANG HUBER (b. about 1490; d. 1553) is one of the most interesting and attractive German draughtsmen and painters of his generation. He seems to have left his birthplace Feldkirch shortly before 1510 and to have become the pupil or assistant of Albrecht Altdorfer at Ratisbon. Altdorfer's influence remained predominant, but there are very few examples of work which he actually carried out in Altdorfer's studio. The drawing

recently acquired (Pl. XVIII *a*)¹ is dated 1510 and must belong to the period of this apprenticeship, which continued till about 1515. Only one other drawing with this date, which is the earliest found on any work by the artist, was hitherto known, a landscape drawing in the Germanisches Nationalmuseum at Nuremberg. The new acquisition represents the artist as a figure draughtsman, though it is the relation of the figures to their surroundings rather than the figures themselves which interested him. The idea of representing the Saviour as a minute and distant figure high up in the sky, balanced on an obliquely placed rainbow with the elect perched on odd-shaped clouds at irregular intervals and heights, is a highly original one. Huber indeed treats the Last Judgement more as a landscape than as a drama.

In style the present drawing is closely connected with one from the Ricketts and Shannon collection, now in the Fitzwilliam Museum, Cambridge, which is undated. It was thought by Mr Campbell Dodgson, who published it in the *Vasari Society* (First Series, II. 30), that this drawing of the Crucifixion dated from some fifteen or twenty years later, but a comparison of morphological details, such as the feet, suggests that it belongs to the same period as the Last Judgement, about 1510.

The Department of Prints and Drawings possesses a notable series of four landscape drawings by Huber, dated 1523, 1530, and 1541 (two), as well as the drawing of a Landsknecht, dated 1515, and the fine head of a peasant presented by Mr Max Rosenheim in 1910. The present drawing is a notable addition, earlier in date and different in type.

A. E. POPHAM.

31. A DRAWING BY SIR ANTHONY VAN DYCK.

THE spirited sketch for an equestrian portrait, recently acquired from the Malcolm Exchange Fund (Pl. XVIII *b*),² is the study for the large portrait of Albert de Ligne, Comte de Barbançon et d'Aremberg (1600-74), belonging to the Earl of Leicester at Holkham Hall. It corresponds in its general lines with the painting,

¹ Pen and brown ink on pinkish paper, 28.7 × 20 cm. Purchased from the Malcolm Exchange Fund.

² Pen and ink on white paper, 19.1 × 15.2 cm.

though it omits all accessories. The picture must have been painted and the drawing made somewhere between 1628, when the Comte de Barbançon (who is often, but incorrectly, styled Duc d'Arenberg) was invested with the collar of the order of the Golden Fleece, and 1634, when he was arrested for his alleged part in a conspiracy against the Spanish régime in the Netherlands. He remained in prison for eight years and it is unlikely that he would have been painted during this period. Nor is it probable that Van Dyck would have been engaged on such a commission after his removal to England in March or April 1632.

A drawing formerly at Wilton House in the collection of the Earl of Pembroke (reproduced in Strong's publication of the Wilton House Drawings, 1900, Part II, no. 21) is also regarded, on the authority of an eighteenth- or nineteenth-century inscription, as a study for the same picture. It differs from it in many respects, however: the horseman wears a hat and a scarf over his shoulder and, more important still, the horse gallops to the right instead of to the left. If this drawing, which is undoubtedly by Van Dyck, to judge from the reproduction, is a study for the Holkham picture, it must represent an earlier conception.

A. E. POPHAM.

32. A NEWLY DISCOVERED PORTRAIT OF QUEEN ELIZABETH.

AMONG recent acquisitions of the Department of Prints and Drawings is an engraving which is an interesting variant on the well-known, but rare, portrait of Queen Elizabeth as *Eliza Triumphans*, by William Rogers. The engraving by Rogers (Pl. XIX *a*), which is dated 1589, was purchased by the British Museum in 1901, and only one impression was then known, that of the Bibliothèque Nationale, Paris. Since then a third impression has been located in Book 52 of the City Archives at Exeter. This third impression is evidently more worn than the British Museum example, and has been coloured by hand. Moreover, the date of 1589 has been altered to 1592 (or 1599), but only judging from a photograph, I am unable to say whether it is an alteration on the plate itself or only on the impression.



a

XVIII. a, DRAWING BY WOLFGANG HUBER. b, DRAWING BY VAN DYCK



b



a



b

XIX. PORTRAITS OF QUEEN ELIZABETH

In the newly found print,¹ lettered VERVM DECVS CHRISTIANÆ REIPVB, but without date or signature, the figure of the Queen and the form of her dress correspond, but the jewelled embroidery of the inner skirt is different, as also is the landscape and the disposition and style of the obelisks (Pl. XIX *b*). The impression is worn (showing that it must have been a popular plate), and is curiously framed in printers' flowers, and woodcuts from some contemporary lace book. On the reverse was pasted part of a discourse, presumably written by an unnamed Protestant refugee in England during Queen Elizabeth's reign. A reference to the Armada establishes the date as after 1588. This fragment has been placed in the Department of Manuscripts.

The engraving was acquired from the Trustees of the French Protestant Church in Soho Square, having been found by the librarian among old material in an attic of the French Pastor's house. No other impression is known, and the Trustees of the Church thought that the engraving would be more safely and usefully placed in the British Museum, a reproduction being kept for their own records.²

A. M. HIND.

33. A SHEET OF STUDIES BY NICOLAS POUSSIN.

THE Department of Prints and Drawings acquired in December of last year a sheet of studies in pen and ink (probably a leaf from a sketch-book) by Nicolas Poussin (1594–1665) which is of considerable documentary and artistic interest (Pl. XX). On one side are two studies for compositions of the Holy Family, and the draft of a letter; and on the other a landscape, squared for transfer, by another hand (perhaps by Gaspar Dughet). The page was evidently slightly reduced by the artist of this landscape, for the left-hand margin and the end, and probably also the beginning of the letter are missing. Until recently it was mounted with the landscape side upwards, and Poussin's studies were only discovered when it was taken up from its mount. They were discovered in time for inclusion in the

¹ Dimensions, $9\frac{1}{2} \times 7$ inches. Register, 1936, 11. 17. 2.

² The William Rogers engraving is reproduced and described in an official publication, Sidney Colvin, *Early Engraving and Engravers in England*, 1905, pp. 47–9, and fig. 21.

forthcoming catalogue of the drawings of Nicolas Poussin, to be published by the Warburg Institute,¹ and I am indebted to Dr Wittkower for allowing me to consult that catalogue in proof and to draw from it much of the material of these notes.

The draft of a letter on this sheet enables us to date the studies fairly closely. Reference is made in it to the cause of the delay in receiving payment from Scarron for a picture. This is evidently 'The Ecstasy of St Paul' which Poussin, according to a letter to Chantelou, had finished by 19th May 1650.² Allusions to another St Paul subject painted for the recipient of the letter suggest that this letter was also intended for Chantelou, and the Scarron reference makes 1650 its most probable date.

The first study of a Holy Family made on the whole sheet horizontally, and partly covered up by the later drawing and by the writing of the letter, is a composition of the Virgin and Child with St John the Baptist and St Elizabeth to the right and St Joseph to the left, which does not correspond exactly to any painting, but has many features in common with 'The Madonna of the Steps' (Collection Lerolle, Paris), and still more with the 'Holy Family' in the Louvre (no. 714). The drawing for this is also in the Louvre (no. 1254) and shows St John the Baptist and St Elizabeth in exactly the same positions, but St Joseph is behind St Elizabeth, and the Infant Christ, though he holds out his arms to John in the same way, is smaller and sits on his mother's knee. The position shown in our drawing of a well grown Infant Christ standing between his mother's knees, so strongly reminiscent of Michelangelo's Bruges Madonna, was never used in any Poussin painting.

The second, and more complete study of a Holy Family, on half the page, is a drawing for the picture in the Arthur Sachs collection, on loan at the Fogg Art Museum, Harvard, called 'The Madonna with the Bath-tub'. There are a few differences in the painting; a portion

¹ Edited by Dr W. Friedländer, Volume I with Dr R. Wittkower, Volume II with Anthony Blunt. The reference to the new B.M. drawing will be Volume I, No. 51.

² *Archives de l'Art français, Nouvelle période*, Tome V, *Correspondance de Nicolas Poussin*, ed. Ch. Jouanny, Paris, 1911, p. 154.



XX. STUDIES AND LETTER BY NICOLAS POUSSIN

Handwritten musical score for an aria, featuring ten staves of music. The notation is in a cursive style, typical of 18th-century manuscripts. The lyrics are written below the staves, with some words appearing above the notes. The lyrics include: "Dear Adonis beauty's treasure", "Pleasure & return return go & return", and "Dear Adonis beauty's treasure". The music is written in a single system, with the staves connected by a brace on the left. The lyrics are written in a cursive script, with some words appearing above the notes. The lyrics include: "Dear Adonis beauty's treasure", "Pleasure & return return go & return", and "Dear Adonis beauty's treasure".

of a classical ruin takes the place of the tree-trunks behind the Virgin and St Joseph, and there are only four instead of six putti, and the one on the extreme left carries a basket of flowers on his head. The landscape to the right is also slightly changed in the painting, but curiously enough in the drawing it is extremely similar to the background of the drawing, Louvre 1254, which has already been compared with the first study on our sheet. This has the same two trees but with a projecting branch to the right, the same lake and mountains, trees and architecture round it. There is also a copy after Poussin at Leningrad in which St Elizabeth, St John the Baptist, and the Infant Christ are represented in precisely the same positions as in our 'Madonna with the Bath-tub' drawing, but the background is still closer to that of the Louvre drawing 1254.

Evidently then this sheet of drawings strengthens the evidence for the close interconnexion between the paintings of 'The Madonna of the Steps', 'The Madonna with the Bath-tub', and the Louvre 'Holy Family' (714). The first of these was recorded by Félibien as having been painted in 1648, the second is usually and convincingly identified with the picture which Félibien describes as the Madonna 'qu'on appelle des dix figures', painted in 1649, and it would therefore seem that the date of the third must be about 1649-50. The identification of this picture with the 'Holy Family' described by Félibien as having been painted in 1656 can therefore no longer be accepted.

Apart from the information which the page of drawings and the draft of a letter yield, the more complete study is artistically interesting as an example of Poussin's schematic style, and the whole makes a valuable addition to a collection in which the number of authentic Poussin drawings is small.

ELIZABETH SENIOR.

34. TWO SONGS BY HANDEL.

TO make known the existence of two hitherto unidentified Handel songs in the Department of Manuscripts is not to register a criticism of the valuable and careful research work of A. Hughes-Hughes, the compiler of the Catalogue of Manuscript Music. If the Catalogue did not exist, much present-day investigation would be very difficult, in some cases impossible, and the present

writer, who has been fortunate in being able to add some important details to Hughes-Hughes's work, is deeply indebted to his former colleague.

In 1882 the Department acquired a volume of manuscript music (Add. MS. 31993) containing a number of operatic arias by anonymous composers. The volume, which bears the initials and date 'R. M. 1711', is obviously a compilation in several hands. Many of the items were identified by Hughes-Hughes as belonging to works popular between 1705 and 1712.

There is now every reason for thinking that the two numbers, 'Dear Adonis' and 'Transporting Joy', are previously unknown songs of Handel, probably the first he ever wrote to English words.

The published correspondence of Handel includes an extract from a letter written in July 1711 to A. Roner, a musician living in London. The extract, a copy of which Roner forwarded to John Hughes the poet, reads as follows: 'Faites bien mes compliments à Mons. Hughes. Je prendrai la liberté de lui écrire avec la première occasion. S'il me veut cependant honorer de ses ordres, et d'y ajouter une de ses charmantes poésies en Anglois, il me fera la plus sensible grace. J'ai fait, depuis que je suis parti de vous, quelque progrès dans cette langue, &c.'

It has been generally accepted that, as a result of Handel's letter, Hughes sent to the composer the text of the cantata 'Venus and Adonis', but Chrysander and other writers who mention this probability knew nothing of the music.

An examination of the collected edition of Hughes's works, published posthumously but no doubt authoritatively in 1735, and edited by William Duncombe his brother-in-law, reveals the fact that 'Venus and Adonis' was without doubt 'Set by Mr Handel'.

The cantata opens with a recitative, 'Behold where weeping Venus stands', then follow an air 'Dear Adonis', another recitative, 'Thus Queen of Beauty', and a final air, 'Transporting Joy'.

Although John Hughes was a writer of repute, most of his work has been forgotten, and the text of 'Venus and Adonis', perhaps because it had been used by Handel, does not appear to have been set to music by any other composer. The words of the songs have

remained therefore unfamiliar, although 'Would you gain the tender creature', a lyric by Hughes, introduced into *Acis and Galatea*, is widely known.

It is not surprising that the music of 'Dear Adonis' and 'Transporting Joy' in Add. MS. 31993 has not been recognized hitherto as being by Handel. Until the connexion of the songs with 'Venus and Adonis' was apparent, it was impossible to identify the composer.

This is not the place for a critical analysis of the music. Although Handel's name does not appear on the manuscript, which is after all only a contemporary copy, every page of the two songs is stamped with the composer's characteristic style (Pl. XXI). WM. C. SMITH.

35. TWO FRANKISH FINGER-RINGS.

AT the sale of the Guilhou Collection of Finger-rings (Sotheby's, 9-12th November 1937) the Museum made two purchases that add appreciably to the already important series of Dark Ages rings assembled by Sir Wollaston Franks. The first (lot 512) is Merovingian work, and was found in France in 1852 near Mulsanne, Sarthe. It is of gold, weighing 373.4 grains, has a diameter of 2.3 cm., and measures 1.4 cm. across the bezel (Pl. XXII *a-e*). The massive hoop has handsome ornamental shoulders that are enriched with niello-inlay and fashioned in the form of a pair of stylized animal-heads; the square bezel is inscribed on the edges with the names DROMACIVS and BETTA, and it bears on the face a crudely incised pair of standing figures, a man holding a staff or spear and a long-haired woman who is turned towards him and addresses him with the right arm raised, a subject presumably intended to represent the inspiration of a warrior by a victory or a goddess. It has been conjectured on the evidence of the inscription that this is a marriage-ring, and it may be inferred that Betta was a German woman, her name being perhaps a variant of Behrta or Badda, whereas Dromacius was presumably a Francophile Gaul of the age of Childeric. This interpretation is in accord with the chief archaeological interest of the ring, for it is one of the rare examples of barbaric goldsmith's work that seek to establish some compromise between the German and Roman

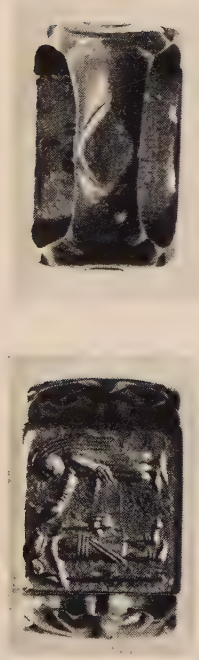
tastes in Merovingian Gaul. The incised bezel is obviously the barbaric counterpart of the classical intaglio gem, and is connected stylistically with those remarkable pastes, the 'Alsen' gems, which are found throughout the North Sea provinces from Scandinavia to the Netherlands, and are rightly compared with Northern gold bracteates of the fifth century A.D. and the contemporary horns from Gallehus, Schleswig. Moreover, the animal-ornament on the shoulders is purely Teutonic, and it is particularly interesting not only because it is here recognized for the first time (it has hitherto been mistakenly described as foliage), but because this is almost certainly a fifth-century example of a decorative element that archaeologists do not usually date earlier than the sixth century. It is likely, therefore, that there will be further discussion of this important ring, though it is already well known and has been published on several occasions (for bibliography see Sale Catalogue).

The second ring bought at the sale (lot 524) is Carolingian work of the ninth century A.D., and of a kind not hitherto represented in the Museum. It is gold, and weighs 69.3 grains; the diameter of the hoop is 2 cm., and the length of the bezel 1.1 cm (Pl. XXII *f, g*). The shoulders are an openwork interlacement of serpents whose bodies issue from a gaping animal-head on the hoop, and the three heads of these serpents, seen from above, support the rectangular bezel in which is a formal scroll set off against a niello background. The frame of the bezel and the bodies of the serpents are stippled and the ring is a pleasant example of the delicate and ornate gaiety that so often characterizes the minor ornaments of the Carolingian Franks.

T. D. KENDRICK.

36. A ROMANESQUE CAPITAL.

THE capital figured on Pl. XXII *h* is not a new acquisition. It has been exhibited for a long time in the Early Christian Room and was published in 1901 among Coptic sculptures in the *Catalogue of Early Christian Antiquities* (no. 946). It is now, however, to be transferred to the Medieval Gallery, for it has lately been recognized as a twelfth-century Romanesque carving outside the scope of the Early Christian Room collections.



a

b



c



d



e



f



g

XXII. a-g, TWO FRANKISH FINGER-RINGS (*enlarged*). h, ROMANESQUE CAPITAL



h



1

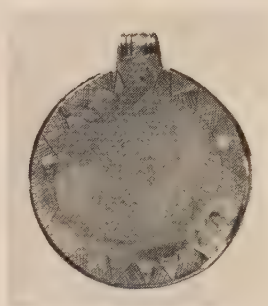
2

3

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5



7



6

8

9

XXIII. ANGLO-SAXON JEWELLERY FROM KENT

The material is a hard yellowish-grey limestone and the height of the block is 20 in., its width at the top 15 in. Originally its proportions were probably more slender, for the bottom end with the lower portions of the figures has apparently been sliced off. A deep cavity on the top indicates secondary use as a stoup. The capital is carved on two sides only, and shows Christ with a cruciferous nimbus turning round to face a kneeling figure. The scene represented is perhaps the 'Noli me tangere'.

How the capital was acquired by the Museum and where it came from is not known; but it is certainly West European and not Coptic. It is, for instance, in the highest degree unusual to find in Early Christian art a capital with a narrative scene. A very few such capitals are, it is true, known in Coptic Egypt, but they are entirely different in style, and so indeed is Early Christian stone sculpture in general. On the other hand, capitals with figure-scenes abound in twelfth-century Romanesque art and the style of our carving can also be matched there. While the task of determining the particular school to which it belongs is better left to specialists in this field, it may be observed that convincing parallels are to be found in Burgundian work. The peculiar way of cutting the eye is common in Burgundy and so is the long hair laid in a wave over Christ's ear (cf. for example, A. Kingsley Porter, *Romanesque Sculpture of the Pilgrimage Roads*, Vol. II, fig. 120). Foliage like that issuing from the wreaths on the abacus of our capital is also found in Burgundy (*ibid.*, fig. 40).

The Museum is not rich in European medieval stone sculpture. The well-known English capital from Lewes Priory is the chief representative of this great art. It will in future enjoy the company of a foreign cousin.

E. KITZINGER.

37. ANCIENT POTTERY FROM PERU.

THE Christy Trustees have recently presented to the Sub-Department of Ethnography a fine series of ancient Peruvian vases, many of which are of exceptional interest and some of them probably without exact parallels in any other collection. Information as to their origin is lacking. Of the thirty-seven vases thirty-one

originate unmistakably from the Nazca region of the southern Peruvian coast, the remaining six being of Early Chimu and Chimu types from northern Peru. A few of the Nazca vases are illustrated in Pls. XXIV and XXV.

It is still impossible to assign any more precise dating to this Early Nazca or Proto-Nazca ware than the first half of the first millennium A.D. But as a result of detailed analysis of shapes and styles of painting this ware has been subdivided by Kroeber into three groups, A, X, and B, which form a chronological sequence, X being transitional between A and B.¹ By this definition the figure vases with modelled heads (Pl. XXIV, figs. 1 and 2) fall into group B, and the flaring bowls (Pl. XXIV, figs. 3 and 4), though A having shapes, should also be assigned to group B on account of their painted designs. The mythological figure known as the 'jagged staff demon' (Fig. 4), which occurs in numerous variations, is characteristic of the B group; the suppression of the body and disconnected treatment of the legs are further indications of evolution in design, involving a progressive subordination of realism to decorative purposes. In Fig. 3 the trophy heads forming a band round the lip have assumed a conventional form, and the 'jagged staff' motive appears in the hand of the horizontal figure; the spear-thrower held in his other hand also shows signs of disintegration. These features all suggest comparative lateness within the Early Nazca class. But from the point of view of technical execution and decorative effect (which is enhanced by the arrangement of colour) they can hardly be looked upon as degenerate.

The figure vases representing women (Pl. XXIV, figs. 1 and 2) both have variations of the 'jagged staff demon' painted on their cloaks at the back.² Modelled figure vases are comparatively rare from Nazca, whose ware is characterized by polychrome painting, and the Museum hitherto possessed only one good example of this type.

¹ A. H. Gayton and A. L. Kroeber, *The Uhle Pottery Collections from Nazca*, Univ. of California Publ. in American Archaeology and Ethnology, Vol. XXIV, 1927-1930.

² For detailed treatment of these vases, and the 'jagged staff' motive, see Eduard Seler, *Gesammelte Abhandlungen zur Amerikanischen Sprach- und Alterthumskunde*, Vol. IV, p. 261 ff.

Fig. 2 is of particular interest because the plants held in the hands resemble, and may supply the clue to the meaning of the problematic bifid object so often depicted in the hands of ceremonial dancers on Early Chimu vases.¹

The vases illustrated in Pl. XXV are of a more exceptional character. Animals and birds, though common enough as painted motives, are only rarely depicted by modelling in the round in Nazca ware, and the British Museum only possessed a single example hitherto. Nevertheless, the style and colours used, and the form of spout and handle, seem to justify us in classifying them as essentially Early Nazca, nor does the quality of the painting or modelling suggest degeneracy. On the other hand, double-body vases such as Pl. XXV, fig. 4, representing an owl, are not typical of Nazca at all, but of northern Peru, where they belong to the Late Chimu period, and are thus considerably later than Early Nazca. Moreover, this specimen has a further affinity with Late Chimu ware in being a whistling vase.

The vase with body in the form of a snake or an eel-like creature (Pl. XXV, fig. 1) is also of the whistling type, having a small aperture in the top of the head; but in this case, most exceptionally, the whistle is only produced by suction from out of the spout.

Figs. 2 and 3 are not whistling vases. The former possibly represents the hairless dog of Peru. It resembles the kind of dog which appears in deer-hunting scenes on Early Chimu painted vases. The ancient Peruvians had several varieties of the domesticated dog, and some were used for sacrifice and to accompany the spirit of deceased persons into the next world, as they were also in ancient Mexico. Fig. 3 represents a parrot; the upper surface of the handle is painted—a very unusual feature—with a design of two fishes (one of them reversed), surrounded by five smaller fish. Designs of this kind, composed of conventional fish or birds, are common in Nazca textiles, and vases painted all over with an 'interlocking fish' pattern are quite typical of the Early Nazca period.

The evidence for dating this group of modelled vases is thus conflicting. Two specimens of this type in the Munich Ethnographical

¹ According to T. A. Joyce this object 'suggests a plant with two shoots or leaves'. *Man*, 1913, no. 65.

Museum are assigned to the second half of the first millennium by Doering, and believed by him to be due to Tiahuanaco influence.¹ However that may be, the actual style of the vases depicted here is quite distinct from that of Tiahuanaco. It may be that further excavation in the vast cemeteries around Nazca will throw light on the intriguing problem presented by these vases. If their Late Chimú affinities are due to influences from the north, and not the other way about, they must presumably be regarded as very late manifestations of Nazca ceramic art. But in that case their fidelity to the Early Nazca qualities of colour and technique, and their complete differentiation from the well-defined character of normal Late Nazca or Ica wares, are difficult to explain.

A detailed description of the Pls. XXIV and XXV is appended.

H. J. BRAUNHOLTZ.

Description of Plates

PLATE XXIV.

Fig. 1. Pottery vase representing a woman with modelled head, connected with spout by bridge handle. Small hole in top of head. Colours: Hair and spout black; handle red and black with two thin white stripes; face and hands yellow; demon designs on cloak yellow, grey, red, and purple; spots bordering shoulders and arms red; step design round base purple enclosed by brown and black bands; ground white; base yellow; outlines black. Height 6 inches.

Early Nazca, B style.

Fig. 2. Pottery vase representing a woman, with modelled head, connected with spout by bridge handle. Small hole in top of head. Colours: hair and spout black; handle purple and black with two thin white stripes; face cream with red lines under eyes; hands purple and white; plants red and grey; two 'jagged staff' demons on cloak with centipede bodies, grey, red, and yellow, and two shades of purple on white ground; rest of ground cream; outlines black. Height 6 inches.

Early Nazca, B style.

Fig. 3. Pottery bowl painted with a band of three horizontal figures end to end, each holding a 'jagged staff' and a spear-thrower surmounted by a band of conventional trophy heads. Colours: black, two shades of brown, grey yellow, red, purple, and cream; white ground and purple base. Interior unpainted. Height $4\frac{1}{2}$ inches; diameter of rim $6\frac{1}{2}$ inches.

Early Nazca, A and B styles.

¹ H. U. Doering, *Altperuanische Kunst* (1936), p. 13, Pl. 27 and 28.



1



2



3



4

XXIV. ANCIENT NAZCA POTTERY FROM PERU



1



2



3



4

Fig. 4. Pottery bowl, painted with a band of five linked 'jagged staff demon' heads, with pairs of detached legs. Colours of heads: (1) yellow, (2) grey-brown, (3) yellow, (4) reddish brown, (5) orange; white ground and reddish-brown base. Interior unpainted. Height $4\frac{3}{4}$ inches; diameter of rim $6\frac{1}{4}$ inches.

Early Nazca, A and B styles.

PLATE XXV.

Fig. 1. Pottery vase with body in the form of a serpentine creature, having a small hole in the head; painted with black spots and stripes on a white ground. Spout and handle red. Whistles by suction of air from the spout. Length $7\frac{1}{2}$ inches.

Fig. 2. Pottery vase with body in the form of a dog, having small holes in the ears. Upper part of body painted reddish purple; belly, paws, and tip of tail white, and white markings on head and neck. Spout and handle black. Length 6 inches.

Fig. 3. Pottery vase with body in the form of a parrot, having a small hole in the top of the head. Body painted brownish red, wings grey and yellow with red spots, tail striped white. Spout black; handle painted with design of pair of fish, red and yellow, surrounded by five smaller fish, on white ground. Length 9 inches.

Fig. 4. Pottery vase with double body, one of them in the form of an owl, having holes in the eyes and below the ears. Owl painted grey and white, with black lines indicating feathers, and red and yellow markings on head and claws; other body painted red with band of eight heads, white, grey, yellow, and dark red, outlined black. Spout and handle black. Whistles by blowing down the spout. Length $6\frac{3}{4}$ inches.

OTHER ACQUISITIONS

PRINTED BOOKS.

Charles Dickens. *Master Humphrey's Clock*. Paris, 1841.

Baroness Lytton. *The Budget of the Bubble Family*. Paris, 1840.

Baron Lytton. *Alice, or The Mysteries*. Paris, 1838. *Presented by Major W. Roderick D. Mackenzie through the Friends of the National Libraries.*

The Molson Family. By Bernard K. Sandwell. With a foreword by Lt.-Col. Herbert Molson. Privately published: Montreal, 1933. *Presented by Lt.-Col. Herbert Molson, C.M.G., M.C.*

A History of the Worshipful Company of Coachmakers and Coach

Harness-Makers of London. Printed for private circulation: London, 1937. *Presented by the Lord Iliffe, C.B.E.*

E. H. Longsdon. Kerslake of Norfolk with Blyth and Lanchester. Printed for private circulation: Portsmouth, 1937. *Presented by Commander E. H. Longsdon, R.N.*

Martin John Turner. The Bank Tree. London, 1937. *One of four copies bound in boards made from the wood of the tree. Presented by the Author.*

Hardy Wilson. Grecian and Chinese Architecture. Fifty plates. Published by the Author: Melbourne, 1937. *Presented by the Librarian, Commonwealth National Library, Canberra, Australia.*

The Metropolitan Museum of Art Egyptian Expedition. The Texts in the Maṣtabeh of Se'n-Wosret-ankh at Lisht. By William C. Hayes. With plates by Lindsley F. Hall from photographs by Harry Burton. New York, 1937. *Presented by the Trustees of the Metropolitan Museum of Art, New York.*

P. T. Hall. The Kirk of Cleish (1208-1928). Printed for private circulation: Edinburgh, 1937. *Presented by the Rev. P. T. Hall.*

G. L. Read. A Register of Reads and Some Connexions. Printed for private distribution only: [London,] 1937. *Presented by the Author.*

Von den Vorfahren. Werden und Erleben eines deutschen Bürgerhauses. Von Dr Friedrich Schmidt-Ort und Dr Walther Zimmermann. Als Handschrift für die Familie gedruckt: [Berlin,] 1937. *Presented by Staatsminister Dr Friedrich Schmidt-Ort.*

George Sandys. A Relation of a Journey begun A.D. 1610. London, 1627. *Presented by the Misses G. L. and M. D. Newton, through the Harrogate Group of the Yorkshire Archaeological Society.*

The Poems and Prose Writings of Robert Southwell, S.J. A bibliographical study, by James H. McDonald. The Roxburghe Club: Oxford, 1937. *Presented by Sir Harold Cecil Aubrey Harmsworth.*

Janet Doe. A Bibliography of the Works of Ambroise Paré, Premier Chirurgien & Conseiller du Roy. Chicago, 1937. *Presented by the Author.*

Fritz Bachmann. Die thurgauische Brandversicherungsanstalt für

Gebäude, 1806–1930. Frauenfeld, 1936. *Presented by Dr Fritz Bachmann.*

MANUSCRIPTS (WESTERN).

Boethius, 'De Consolatione Philosophiae', &c., 15th century. Add. MS. 45026. *Presented by Mr W. Brazier.*

Narrative of Mrs Rose Throckmorton, 17th century. Add. MS. 45027. *Presented, to supplement Add. MS. 43827, by Sir Hickman B. Bacon, Bart.*

Letters and Papers of Bishops and Archbishops of Olmütz, 1614–1895. Add. MS. 45028. *Presented by Sir Stephen Gaselee, K.C.M.G.*

Eighteen volumes of supplementary Hardwicke Papers (see Add. MSS. 35349–36278). Add. MSS. 45030–45047. *Presented by the Right Hon. Viscount Clifden.*

Forty-eight volumes of genealogical material relating to the name of Bradford, &c., compiled by John George Bradford, d. 1937. Add. MSS. 45048–45094. *Bequeathed by the compiler.*

A paper roll containing copies of letters and papers relating to William Paston, 1378–1444. Add. MS. 45099. *Presented by Mr R. W. Ketton-Cremer.*

Pedigree (photostat) of the Wolston family, of Staverton, co. Devon, by the Rev. E. D. Drake-Brockman. Add. MS. 45101. *Presented by the compiler.*

Notes by Ármin Vámbéry during his travels in Bokhara and Samarkand, 1863. Add. MS. 45104. *Presented by Dr R. Vámbéry.*

Bibliography of Theodor Fontane, by Paul H. Emden, and copies of letters of Fontane. Two volumes. Add. MSS. 45105, 45106. *Presented by the compiler.*

Two volumes, each in separate parts, containing the manuscript material for Bishop George Pretymann Tomline's Life of Pitt. Add. MSS. 45107, A–K, 45108, A–U. *Presented by Mr George Pretymann.*

Roll of Hastings Rape Lathe Courts, 28–9 Elizabeth. Add. Ch. 71108. *Presented by Mr W. A. Raper.*

Admission to copyhold in Ealing manor, 1730. Add. Ch. 71109. *Presented by Mrs Marchmont.*

Ten modern impressions of South African state seals. Detached Seals CLXXXIV. 26-35. *Presented by Mr Charles Urban.*

PRINTS AND DRAWINGS.

J. H. Ramberg, A political Allegory. Water-colour. *Presented by Mr Edward Croft Murray.*

Cornelis Matsys, Manasleep by a wood. Line-engraving. *Presented by Mr A. E. Popham.*

Giulio Campi, St Stephen preaching. Drawing.

Five original copper plates of engravings by William Hogarth. *Presented by Mr C. W. Dyson-Perrins.*

Water-colour drawings by James Aumonier, A. S. Heming, J. H. Ramberg, William Collingwood Smith, Peter Toft, and F. W. Topham. *Presented by Mr H. A. Brand.*

Joseph Heinbucher, Pannoniens Bewohner (Vienna, 1820). Volume of coloured etchings. *Presented by Mr Gabriel Wells.*

Henry Fuseli, The Three Fates. Drawing. *Presented by Mr Geoffrey Keynes.*

Niccolo dell'Abbate, Design for part of the decoration of the Palazzo dell'Università, Bologna. Drawing.

G. D. Tiepolo. Drawing.

William Hamilton, Susannah and the Elders. Drawing.

Pierre Angelis, The Quack. Drawing.

Cornelius Varley, Interior of St John's Church, Chester. Water-colour.

Series of ten drawings, including illustrations to 'Paradise Lost', by George Romney.

Four rare woodcuts by Matthias Gerung and one by the monogrammist B.P.

Jusepe de Ribera, Prometheus. Drawing.

Album of water-colour drawings by Thomas Hornor illustrating the scenery of the Vale of Neath, Glamorganshire, 1817, and 132 drawings by W. Alister Macdonald. *Presented by the Viscount Wakefield, G.C.V.O.*

60 volumes of photographs of historical portraits. *Bequeathed by the late Mrs Brocklebank.*

Thomas Rowlandson, 'La Place Victoire à Paris'. Aquatint coloured by hand. *Presented by Mr Minto Wilson.*

Francisco Pacheco, Incident in the Life of St Benedict. Drawing. *Presented by Mr A. E. Popham.*

Nicola Vianelli, Porta Capuana. Drawing.

107 caricatures (etchings) by John Kay of Edinburgh. *Presented by Mr Sydney R. Turner.*

Thales Fielding, Wooded landscape. Water-colour.

Attributed to Louis Laguerre, Allegorical design with the apotheosis of the Duke of Marlborough. Drawing.

Three etchings by the late Sir H. Hughes-Stanton.

G. F. Robson, Album of 41 sketches of the Grampians.

Figure in pin-pricked paper work. *Presented by Mrs Willoughby Hodgson.*

22 impressions of 20 etchings by the late Sir Charles Holmes.

70 drawings by the late Ambrose McEvoy. *Presented by the artist's widow.*

10 English mezzotints from the Erdmann Sale at Christie's, 15th and 16th November 1937. *Presented by the National Art-Collections Fund.*

9 English mezzotints from the same source.

R. Marris, St James's Park in Winter. Drawing.

Sketch-book by Wilhelm Trübner (1851-1917).

John Smart, Portrait of Major Robson. Drawing.

Nicolas Poussin, Sheet of sketches with autograph letter.

Sir Charles Greene Ellicombe, A mountain valley. Water-colour.

Collection of prints, &c., relating to Robert Browning. *Presented in memory of Prof. Hall Griffith by his daughters.*

BRITISH AND MEDIEVAL ANTIQUITIES.

Series of stone implements from stratified Pleistocene deposits at Khandivi, Salsette Island, Bombay, illustrating Palaeolithic and Mesolithic sequences of industries. *Presented by Lieut.-Commr K. R. V. Todd, R.I.N.*

Representative series of stone and bone implements, pottery, and

beads from the Skara Brae earth-houses, Orkney. *Presented by Mr Walter G. Grant.*

Bronze shaft-hole axe of Sicilian or South Italian type and *c.* 900–800 B.C. found at Southbourne, Hampshire, near the prehistoric trading-port of Hengistbury Head.

Series of shale fragments and chucks, and flint tools, illustrating the history of the Iron Age and Roman shale industry at Kimmeridge, Dorset. *Presented by Dr Henrietta F. Davies.*

Romano-British water-jar with sherds and a coin found inside, and a hand-made pottery cover decorated with free-hand figures in a half-Celtic style; *c.* A.D. 300: excavated by the donors on the site of one of the New Forest Romano-British potteries at Linwood, Hants. *Presented by Colonel and Mrs A. Ogilvie.*

Gold ornament, probably an ear-ring, of the Viking Period, found in Cannon Street, London.

Two Anglo-Saxon cinerary urns from a cemetery at Sandy, Beds., and a series of Belgic and Roman pottery vessels, also from Sandy. *Presented by Mr John L. Harvey.*

Leaden seal-die of William FitzRalph, found at Exton, Rutland, late 12th century. *Presented by Mr G. H. Beechens.*

ETHNOGRAPHY.

A series of ivory armlets and other objects from the Shilluk, Dinka, and Nuer tribes, White Nile, Anglo-Egyptian Sudan. *Presented by Dr E. A. Crispin.*

Painted pottery from the Kabyles of Algeria, collected about 1880. *Presented by Miss Janet H. Brooke.*

An ethnographical series from British New Guinea; collected by the Rev. Harry Scott in 1883–6. *Presented by Mrs M. Scott.*

An ethnographical series from the Torres Straits (Murray Island) and New Guinea; collected by the Rev. Harry Scott, the first missionary on Murray Island, in 1883 to 1886.

A stone standing figure, holding a head and double-bladed axe, from Costa Rica.

A series of pottery bowls, potsherds, and stone implements from Panama. *Presented by Viscountess Gladstone.*

Two small wax figures (models for *cire perdue* casting), from the Cameroons; probably Bamileke tribe. *Presented by Capt. A. W. F. Fuller.*

A bone implement with incised ornament, probably used for making string, said to come from Alaska. *Presented by Dr Leonhard Adam.*

A carved wooden figure with arms extended, Ibibio style, Southern Nigeria. *Presented by Mrs Strachey.*

A pottery portrait vase with sun disk above, partly wrapped in tapestry, said to have come from a grave in the Highlands, Peru.

Flint and tinder in a gourd case, in general use for lighting fires, from Gros Ilet village, Sta Lucia, British West Indies. *Presented by Lady D. Doyly Carte.*

An ethnographical series from the Wei-Wei and Wapisiana Indians of British Guiana, together with a series of stone implements and potsherds found on the surface, British Guiana.

A series of quartz implements and flakes, some of palaeolithic facies, found on the surface at Accra, Gold Coast. *Presented by Mr A. S. Cremer.*

Archaeological and ethnographical series, including carved wooden figures and stools, pottery, brass work, and a gold hairpin, from the Gold Coast and Togoland. *Presented by Capt. R. P. Wild.*

Ancient stone implement resembling a chopper, indented on one side, from near Belize, British Honduras. *Presented by Mr T. A. Joyce, O.B.E.*

A small friction drum, from the Khonds, India. *Presented by Mr John L. Harvey.*

Two skin bags, a bow, digging-stick, and ostrich-shell necklace, from Bushmen of West Bechuanaland Protectorate, South Africa. *Presented by the Ven. J. W. Mogg, Archdeacon of Kimberley.*

A wooden staff with carved figure, from the Basuto, South Africa.

An iron 'sacrificial' knife from the Cross River, Nigeria. The hide 'handle' is said to be for the protection of the executioner from the spirit of his victim. *Presented by the Executors of the late L. M. Irvine, through Miss Gordon-Walker.*

An ethnographical series from the WaGogo tribe, Tanganyika Territory. *Presented by Mr E. C. Baker.*

A juju man's dress from the Montol tribe, Shendam Division, Plateau Province, Northern Nigeria. (Worn at millet harvest by a fetish-dancer, who chases women and demands part of the crop as ransom.) *Presented by the Rev. H. J. Cooper.*

Five wax casts of human and animal figures engraved on rocks, three from Stow-on-Vaal, and two from Afvallingskop (near Jacobsdal), South Africa: also a rubbing of a rhinoceros engraved on rock, from Stow-on-Vaal. *Presented by Mrs Eric Slack.*

A stone carving in the form of a bird, probably from the Greater Antilles. *Presented by Mr H. G. Beasley.*

An ethnographical series from Northern Nigeria.

A series of stone arrow-heads and implements from a site three miles north-west of Stony Beach, Saskatchewan, Canada.

An ancient pottery bowl with pair of lizards in relief, from Montenegro Province, Colombia. *Presented by Professor S. R. K. Glanville.*

A shell and coco-nut bead armlet (probably a degree badge), and a shell bead necklace, from Malekula, New Hebrides. *Presented by Mrs E. T. Imrie.*

A copper spear-head from the Eskimos of Coppermine River, Canada. *Presented by Mr Alex. Walker.*

Two large masks and two drums, used at boys' initiation dances, and a carved wooden figure said to be used in phallic worship; Mendi, Sierra Leone.

A shell and coco-nut shell bead armlet, worn by men as a badge of degree, from Malekula, New Hebrides; and five pottery vases of Early and Late Chimu types from Peru.

EXHIBITIONS

SWEDENBORG COMMEMORATION.

In connexion with the celebration of the 250th anniversary of the birth of Emanuel Swedenborg an exhibition of early editions and autographed copies of his works was held during the early weeks of this year in the King's Library.

REMBRANDT.

An exhibition of Drawings and Etchings by Rembrandt is being

held in the Prints and Drawings Gallery throughout the year. All the original drawings by Rembrandt in the British Museum (about one hundred and seventeen) are exhibited, and a certain number of his school. They are completely described in the official *Catalogue of Dutch and Flemish Drawings*, Vol. I (*Rembrandt and his school*), which is still available at 12s. The Museum possesses an almost complete series of the etchings, only six unimportant subjects out of nearly three hundred being absent. A considerable proportion of these etchings are represented in the exhibition, a certain number being shown alongside their original studies. The series of etchings in the Museum is one of the finest in existence, many of the plates being represented in several states and impressions. Students who are specially interested may, of course, see any of the impressions not exhibited on application in the Print Room. This is the first time since 1899 that any large series of Rembrandt's drawings and etchings has been shown in the Prints and Drawings Gallery, and it will no doubt be of great interest to amateurs, and serve to remind connoisseurs of the wealth of Rembrandt's inventive genius. A 'Summary list of the Drawings and Etchings by Rembrandt in the British Museum' is issued at 6d. as a guide to the exhibition.

BUDDHIST PAINTINGS.

On 16th February there opened in the west end of the upper Edward VII Gallery an exhibition of Buddhist paintings from China, Japan, Korea, Siam, Tibet, and Turkestan. It is believed that no such comprehensive exhibition has been held in England. The opportunity arises through the acquisition of several important Buddhist paintings from Korea and Siam with the Eumorfopoulos collection, which also included the first two examples of the wall-paintings recovered from Turfan by the von Le Coq expedition to reach the Museum. Tibetan painting is represented by a selection from series of the Sixteen Arhats and the Four Lokapalas recovered from a temple at Shigatse and deposited on loan by Mr J. C. French: these are of much earlier date than the banner-paintings usually seen in Europe. Recently the Japanese have published a series of facsimile collotype reproductions mounted as *kakemono* of the famous early

eighth-century wall-paintings in the Buddhist shrine at Hōryūji. Five of these reproductions, each twelve feet high, are shown. Not only do these show the earliest full-scale paintings executed in Japan but they preserve for us the fresco art of the T'ang period in China which has disappeared on her own soil.

The key to the exhibition is, however, the full selection from the paintings recovered by Sir Aurel Stein from the sealed chamber in the Caves of the Thousand Buddhas near Tun-huang in Sinkiang (Chinese Turkestan). Some of the woodcuts from the same source, which are the earliest known woodcuts in the world, are also shown. The inclusion of a few reproductions of the Ajanta frescoes is intended to give an indication of the different kind of religious painting produced in the original home of Buddhism and to round off the exhibition so as to cover, so far as possible, the whole of mid- and farther Asia. The common bond to be found in the religion which all these different national schools of painting served, shows the extent to which these parts of Asia were a cultural unity, while the differences in choice of subject, in approach and in manner of treatment, show the richness and variety of religious painting in the East. Within limits the effect and value of institutional patronage may be studied.

The later Buddhist painting of Japan is represented by the great thirteenth-century Nirvana of Buddha which usually hangs in a difficult light at the far end of the gallery but has been brought down into a place where it can play its part in the exhibition and is much easier to see, and, among others, by the new painting of Amida described above on p. 48.

The exhibition will remain open until after the summer, but it may not be possible to keep the Hōryūji reproductions on view for the full time as they cannot be shown under glass. They will be changed from time to time.

ANGLO-SAXON ANTIQUITIES FROM KENT.

The Borough Museum at Dartford and the Powell-Cotton Museum at Birchington have contributed to the special exhibition of unpublished Anglo-Saxon antiquities from Kent that was placed on

view in the Prehistoric Room in January of this year. The Dartford loan is an important series of personal ornaments, glass, pottery vessels, and weapons, that was excavated last year (1937) on the site of a newly recorded cemetery at Horton Kirby in the Darent valley a few miles south of Dartford. The finds were made during the building of the Risely housing-estate, and the cemetery is on high ground at the edge of the chalk uplands overlooking the London plain. As long ago as 1866-7 the existence of a Saxon settlement on this fringe of hills had been established by the discovery of a cemetery about a mile north of the new site; but few of the finds from this earlier excavation have survived, and the second cemetery tells us almost all that is known about these Darent-dwellers. The exhibited series is notable for its gold pendants (Pl. XXIII, 1-4) and amethyst beads, and also for a jewelled silver pendant (Pl. XXIII, 5) encasing a piece of foreign polychrome glass. The Powell-Cotton Museum has lent a number of ornaments from the great Jutish cemetery at Howletts, near Canterbury (*B.M.Q.*, X, 1935-6, p. 131). Among these are two particularly fine silver-gilt 'radiated' brooches (Pl. XXIII, 6 and 9) and a disk-brooch (Pl. XXIII, 8) bearing embossed animal-ornament of an unusual kind.

RECENT PUBLICATIONS

Subject Index of the Modern Works added to the Library of the British Museum in the years 1931-5. 2 vols.

This eighth instalment of a work of reference, which has been issued at intervals of five years since 1902, was published in December 1937. The contents of these two volumes bring to a total of more than six hundred thousand the subject references to the literature of all countries of European and Western civilization first published or reissued since the year 1880. Over the period of the last half-century the whole work constitutes the most comprehensive inventory available.

The second or 'foreign' volume of *The Sturge Collection*, which has just been published, brings to an end Mr Reginald A. Smith's

detailed survey of the huge bequest of stone implements that became the property of the Museum on the death of Dr William Allen Sturge in 1919. The new catalogue contains five plates and over a thousand drawings, and, in addition to descriptions of the figured flints, gives carefully compiled bibliographies of the numerous sites abroad from which Dr Sturge obtained the foreign portion of his collection. The series is extraordinarily strong in flint implements from France, especially the Upper Palaeolithic cultures of the Dordogne region. This second volume, like its predecessor, costs 25s. and is in Crown quarto size.

RECENT PUBLICATIONS

GENERAL CATALOGUE OF PRINTED BOOKS. Vols. I to XXI (1931-38), A-Bona. Each £4 (to original subscribers £3).

CATALOGUE OF BOOKS PRINTED IN THE XVTH CENTURY. Part VII. Italy: Genoa—Unassigned. Addenda. By V. SCHOLDERER. Pp. lxxxviii + 901-1213, facsimiles 73-109. 1935. £3 12s. 6d.

SUBJECT INDEX OF MODERN BOOKS ACQUIRED BY THE BRITISH MUSEUM from 1931 to 1935. Vol. I, pp. 982; Vol. II, pp. 930. 1937. Two volumes. £6 6s.

SAXTON'S ATLAS OF THE COUNTIES OF ENGLAND AND WALES, reproduced in colour. Frontispiece portrait of Queen Elizabeth, 7s. 6d. Single sheets, 5s. each. Complete edition in 38 plates, with preliminary tables and introduction, in one volume, £12 12s.

CODEx ALEXANDRINUS. In reduced collotype facsimile. Old Testament, Pt. III. Hosea-Judith. 1936. 4°. Portfolio. £3 3s.

FRAGMENTS OF AN UNKNOWN GOSPEL AND OTHER EARLY CHRISTIAN PAPYRI. Edited by H. I. BELL and T. C. SKEAT. 5 collotype plates. 1935. 4s.

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